

Integrity Of Objectives And Style In Uzbek Literary Criticism

(Using The Example Of M. Kushzhanov's Book "Qalb Va Qiyofa" ("Soul And Appearance"))

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Abstract: This article theoretically summarizes the integrity of style and task in Uzbek literary criticism using the example of scientific thinking by Matyakub Kushzhanov, in addition, using the example of the work "Soul and Appearance", the academicians' theoretical views on the renewal of poetic thinking and aesthetic principles in Uzbek literary criticism of the 70s of the twentieth century are shown. Also, from a scientific and theoretical point of view, the critic's opinions regarding the skill of using literary information and scientific facts, the creative spirit and critical views are analyzed.

In world literature, serious attention is paid to the mediating role of critical thinking, the relationship between hypothesis and fact, the nature of the process of interdisciplinary integration, the designation of the paradigm of literary criticism, the consideration of literary traditions and innovative skills, the choice of the author's concept and the position of the researcher. World literary criticism has accumulated a wealth of experience in defining the creative credo of a critic, describing the criteria of a scientific approach and aesthetic evaluation, determining individual style and skill, and assessing the goals and objectives of theoretical interpretation. Studying the principles of poetic research into a logically connected life and the criteria for aesthetic evaluation of an essence as a complex complex, generalizing the spirit of creativity and the process of philosophical observation of logical syllogism, assessing the individual interpretation of the analysis of a scientific problem will bring clarity to the issues under consideration. The existing scientific and theoretical experience requires a serious study of the problems of analyzing literary criticism, the study of the creative originality of a hypothesis, fact and literary information helps to visualize the connection between language and speech as a whole.

When preparing the article, hermeneutic, structural, historical-comparative, functional methods, as well as microanalysis were used alternately. In the process of studying the problem, the skills and style of presentation as a whole were tested.

Keywords: Literary criticism, style, task, aesthetic assessment, literary interpretation, poetic skill, artistic style, form and content, erudite approach.

Introduction: The development of Uzbek literature in the 70s of the 20th century is marked by the emergence of a number of talented artists who led to positive changes in literary criticism, literary and aesthetic views, and artistic thinking. This process encouraged the creation of a plot using the philosophy of artistic creativity, the writer's individual attitude to reality, the depiction of real reality in metaphorical images, the

combination of traditional forms with new styles and trends popular in world literature. In particular, this created the opportunity to more clearly show the changes taking place in society and to reveal the plot through new ideas. Changes in aesthetic thinking required the artist to take an approach based on new interpretations in literary criticism.

METHODS

The socio-political situation, which has softened somewhat over the past ten years, is beginning the process of restoring the methodology of literary criticism. On the one hand, it defines the increase in the literary level as an important factor, and on the other hand, the system of literary criticism, which has mastered the world's advanced aesthetic experience, poses the task of scientific improvement. "Some of the shortcomings of our literature are transitory and cannot, of course, determine the laws of its development. In subsequent years, literature made great strides. She solves life's problems faster than ever before, and most importantly, she brings life's problems to the center of large canvases and reflects them deeper. She also achieved great success artistically" [1]. However, the wider the sphere of poetic study of life, the greater the opportunities for quickly overcoming the achievements and shortcomings of artistic creativity, while at the same time the correct assessment of samples and the development of individual theoretical recommendations become more difficult.

"Literary criticism, first of all, observes the achievements and shortcomings of a work of art, the secrets of craftsmanship, and the close connection of literature with life. Consequently, it embodies the philosophical, legal and moral views of advanced intellectuals who worked in the same era, in a certain social system, in a certain environment. In literary criticism, the harmony of artistic forms and aesthetics should be considered as a natural state. This harmony serves to further expand the sphere of thinking based on the imagery of literature and art, and it is natural that literary criticism sometimes leads to an ascent to the level of art" [2]. This scientific observation allows us to draw the following conclusions. Firstly, the system of literary criticism, the philosophy of artistic creativity are also nourished by the mentality of the time, secondly, the activity of a critic enriches art and aesthetics, thirdly, the rise of literary criticism to the level of art is due to the unique relationship in the creative process, plot, motives and images of artistic works and begins to look at changes in figurative means with a new look. Such a process evaluates as a criterion the development of traditional creative principles of literary criticism, the harmony of form and content, its development based on the requirements of the time. The continuity of these issues in literary criticism from a scientific and theoretical point of view in literary criticism can be shown by the example of the work of Academician Matyakub Kushzhanova.

RESULTS

Direction of scientific research of academician Matyakub Kushzhanov's work is multifaceted and

diverse; his focus is on issues of plots of Uzbek national literature of the twentieth century, debatable problems of literary criticism and methodology of literary criticism, criteria for aesthetic evaluation of works of art, and the poetic skill of the writer. In particular, such works as "Secrets of Mastery" (1968), "Life and Refinement" (1970), "Meaning and Criteria" (1974), "Oybek" (1976), "Essence and Art" (1977), "Responsibility for Mastery" (1977), "Soul and Appearance" (1978), "Elections" (Volume 1, 1982, Volume 2, 1983), "The Mastery of Abdullah Kahhor" (1988), "Uzbek Identity" (1994), series works such as "Abdulla Oripov" (co-authored with Suwon Meli, 2004) aroused great interest in the scientific community. These studies demonstrate the critical professional skills and high intellectual potential, deep scientific knowledge and subtle analytical abilities of the author. Although, in each of the created works, to one degree or another, the author tries to systematically study and highlight the problems of our literary criticism, this tendency was clearly manifested in the work "Kalb va Kiyofa" ("Soul and Appearance").

DISCUSSION

Scientific work of academician Matyakub Kushzhanova "Kalb" va Kiyofa" ("Soul and Appearance") (1978) serves to illuminate the essence of a literary text in a new scientific approach, in tune with the spirit of the era and the laws of literary development. In the theoretical interpretation, moving from the prism of the critic's soul to the criteria of aesthetic evaluation, sublimity and grandeur, confidence and impartiality come to the fore. The author divides the work into three chapters: in the chapter "Theoretical Thoughts" the researcher aims to analyze scientific theoretical problems, the chapter "Literary Figures" consists of literary portraits, and in the chapter "Novel and Hero" the scientist works as an experienced literary analyst. Although the interpretation of the theoretical problem in the book, which acquires a philosophical and general theoretical character, does not acquire depth, the mass of facts and hypotheses, observations and judgments leads the reader to a unique logical understanding: "Amon Mukhtar in his stories, this time even in this major work (novel Amon Mukhtar "The Wind of Years" - our accent D.Ya.) uses the Bukhara dialect in the language of the heroes. From this point of view, it seems that this situation has gone beyond the scope of our literary language. However, Amon Mukhtar uses symbols characteristic of the Bukhara dialect to typify characters, to reflect their psychological level, the characteristics of the depicted place, to bring the reader closer to the material of life, and in this work, in our opinion, he can maintain the necessary standard" [3]. Style is one of the tools that clearly shows the style

and artistic skill of the artist, and the critic expresses his unbiased theoretical view on this matter. "In order to enhance the aesthetic effect of the work, the author effectively and creatively uses figurative means of language, and also creates new forms of words and expressions" [4] while the plot layer is one of the important factors in the realization of the ideological goal. A scientist analyzing the novels of two young writers - Amon Mukhtar "The Wind of Years" and Shukur Kholmiraeva "The Last Station", using a comparative typological point of view, draws appropriate conclusions, reasonably revealing the style and skill of the writers.

« Matyakub Kushzhanov is a research scientist who introduced a scientific problem into the field of criticism. Until now, with the exception of some articles and studies, general statements and abstract conclusions have been made about a literary work. From the very beginning of his work, M. Kushzhanov raised the problem of character. Since this problem allows us to illuminate not only the image, imagery, the problem of real and fictional characters, but also such serious areas as plot, composition, artistic language" [5], the issue of theoretical problems took a leading place in the analysis of the work, the work of critics. In a work of art, the character of the hero, the direction of his will, in a certain sense, are nourished by the integrity of the typical conditions and mentality of the time. The individualization of the hero's speech is ensured by the problem of image and imagery. In fact, the principle of illuminating a problem in a comprehensive scientific connection begins with the theoretical interpretation of M. Kushzhanov. The critic showed in practice the importance of analysis along with the interpretation of the work, emphasizing that the current situation helps to maintain the level of idealism and artistry, synthesizing all the subtleties of the text, realizing a certain ideological goal in the science of literature... is an important source. A text is a spiritual value that the reader reads, understands, realizes and creates for himself. Text is a methodological area where the process of understanding and explanation takes place. A work of art can be taken from a bookshelf; B. Karimov also explains that the text is a spiritual entity associated with poetic language... based on R. Barth and his attitude towards it. Because on the basis of the triad, the writer-researcher-reader, who gives a scientific conclusion to the text, its aesthetic meaning, issues of style and skill of the creator will be resolved directly on the basis of the conclusion of the literary text.

"Literary text was the main and most important source for M. Kushzhanov. M. Kushzhanov, who is considered a "stylist" and "artist," when exploring issues of artistic

skill, "pays attention to the text, to the meaning of words" (description by A. Rasulov). Indeed, in the absence of a literary text, it is not at all proper for an intelligent literary critic to indulge in appropriate and inappropriate analyses, evaluate and express wishes" [6]. Consideration of a work of art as an artistic and aesthetic value determines the criterion of analysis characteristic of the phenomenon of a critic. Analysis of the text by sentence, phrase, word by word, i.e. immanent analysis" (Bakhodir Karim) ensures the originality of the critical style of expression; adherence to the unity of task and style deepens the author's analytical abilities. Simplicity and brevity beautify the mode of critical evaluation and add luster to scientific evidence.

Usually "the unique style of a writer or critic is manifested, first of all, in his views on life and artistic creativity, in the power of original thinking and convincing logic. It should also be taken into account that style is the ability of a creative person to accept existence in his own way, improve it in his consciousness and convey it to the reader in irreversible colors. On this basis, we can say that the style of a writer-artist is manifested on the basis of creating a figurative artistic vision of existence, while the style of a critic is more artistically based on the ability to generalize the realities of life. The critic's style covers the form and content of his worldview, aesthetic world, way of thinking, as well as his unique scientific method... creative style is a visual reflection of life and fiction, a means for creating interest and persuasion of the reader" [7]. In this sense, the question of style and skill becomes logical. The critical style actually brings the worldview of the artist and scientist into a holistic picture, clarifying the essence of the task. Literary and theoretical views, creative style and skill of Academician Matyakub Kushzhanov, his ability for a critical approach is distinguished by his dedication to the study of problematic issues of literary criticism. Literary critical articles presented in the work "Kalb va Kiyofa" ("Soul and Appearance") is distinguished by a timely understanding of important issues; the critic made an important turning point in our literary criticism, objectively analyzing and exploring the style and skill of the novels of Amon Mukhtar and Shukur Kholmiraev, their significance for our literature.

In general, the analysis of the combination of style and skill in Uzbek literary criticism of the 1970s is more clearly manifested in M. Kushzhanov's book "Kalb va Kiyofa" ("Soul and Appearance"). Such literary problems as comparison, boundaries of application, hypothesis and accuracy of literary information, theoretical position, stable logical syllogism find their scientific solution. The desire to penetrate into the

inner essence of an image, character, hero, text brings the critic's observation of complex connections to the agenda. Thoroughness and subconscious memory, an integrated approach to a problem, a level of intellectual presence and high erudition define the basis of critical research.

CONCLUSION

To summarize, we can say that Academician Matyakub Kushzhanov stands out as a scientist who left a worthy mark on the literary criticism of his time, based on scientific observation, on a harmonious combination of creative style and skill, and the ability to give an impartial assessment based on critical thinking and aesthetic principles.

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